

## SPRING 2022

Course offerings listed below are subject to change. All courses may not be listed here.

# ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses. <https://sunspot.sdsu.edu/schedule/search>

## **ENGL 604A.01 AMERICAN SHORT STORY**

**L. CHAMPION**  
Description Not Available

## **ENGL 626.01 COMPARATIVE LITERATURE**

**J. PRESSMAN**

This class pursues an understanding of our globally networked world through the study of world literature. We read a wide variety of 21<sup>st</sup>- century literature that explores and explains global politics, pandemics, multinational capitalism, and digital culture. Our intellectual journey focuses on texts that express, display, and critique our contemporary world with a perspective informed by digital technologies, specifically the idea-concept-form of the network and the World Wide Web. We also read contemporary literary criticism that theorizes and challenges the concepts of world literature and traditional methods of comparative literature (e.g. definitions based on nation-state and/or language).

Keywords include: network theory, borders and exile, translation and born-translated, crisis and terrorism, new media and upgrade culture, ecocriticism and climate change, and networks. Readings (might) include Ruth Ozeki's *A Tale for the Time Being*, William Archila's *The Gravediggers Archaeology*, Rivers Solomon's *The Deep*, Wang Ping's *Ten Thousand Waves: Poems*, and digital literature by Young-hae Chang Heavy Industries as well as selections of relevant literary scholarship, cultural criticism, and media theory.

## **ENGL 631.01 FORM & THEORY OF FICTION**

**S. MARTIN**

This class will be a fiction workshop based on a consideration of the formal and theoretical issues involved in writing good stories. I will provide a selection of short readings that address and/or demonstrate important aspects of the compositional process, and in response to these readings you will generate two stories (2500-8000 words each) for workshop discussion. All styles and subjects are welcome, and your texts need NOT be directly connected to class readings and discussions. But I encourage you to be influenced by the works I assign, while taking this influence in a direction of your own.

## SPRING 2022

Course offerings listed below are subject to change. All courses may not be listed here.

### ENGL 696.01      **WRITING THE YOUNG PROTAGONIST**      M. de la PENA

Though this class will function mostly as a writing workshop, we will also do close readings of published work as a way of considering various fiction-writing components in the context of constructing the young protagonist (from birth to age 20). We will consider work across genres, from picture books through adult novels. In addition to our required course texts, you will be asked to explore others works featuring the young protagonist. I will also bring in literature to help spark in-class discussion and generative writing exercises. Each meeting will begin with a short exploration of a particular craft element with particular emphasis on how it might function when writing younger characters. You will be asked to participate in the conversation as well as explore various fiction techniques and strategies. You will also be required to offer both written and oral feedback to your classmates during workshop. Our focus in this class will be crafting the young protagonist, but there will also be some discussion of the marketplace and the business side of the writing life.

### ENGL 724.01      **ISSUES IN BRITISH LITERATURE**      Q. BAILEY **Romantic Institutions: the mad, the criminal, and the aesthetically curious**

The 1832 Reform Act in Britain, one of the most significant moments in the middle classes' attempts to wrest political power from the aristocracy, was preceded by the emergence of a number of peculiarly modern institutions—the prison, the madhouse, and the national art gallery—that shaped public perceptions of who counted as potential voters. This class will examine the writings of this period from the perspective of such institutions, asking what was at stake in literary depictions of the mad, the criminal, and the aesthetically curious. In addition to exploring representations of each of these institutions, this course will examine how the early nineteenth century sought to delineate the characteristics of the ideal citizen ... and how it defined those who were to be excluded from the public sphere. Who, in short, counted, who didn't, and how were they represented? Readings will include novelists (Godwin, Wollstonecraft, Mary Shelley), poets (Wordsworth, Blake, Coleridge, More, Yearsley, Percy Shelley, Keats), and prose writers (Hazlitt, Bentham, Hoare, Haydon).

### ENGL 727.01      **GOTHIC/HORROR CHILDREN LITERATURE** P. SERRATO **Children's Gothic & Horror**

Gothic and horror are typically seen as modalities that express contemporaneous fears and anxieties, or as Coral Anne Howells puts it, as "fantasy literature embodying contemporary neuroses." Such an approach to gothic and horror is of course interesting and revelatory and useful and whatever. This semester, though, we will argue that gothic is more than "just" a literature of precarity. It is, we will argue, a literature of possibility. What I hope we draw out of this semester—or, I should say, one of many things I hope we draw out of this semester—is an attunement to the ways that gothic and horror are not all gloom and doom, but, rather, they engage gloom and doom and at their best actualize and authorize more ameliorative forms of relating and being. Intellectually and affectively a mashup of Franco Berardi's *Futurability* and Catherine Spooner's "happy gothic," with flourishes of José Esteban Muñoz's *Cruising Utopia* and Rita Felski's *The Limits of Critique*, this seminar is an exercise in acknowledging and recovering potentiality in the texts at hand, in our reading and writing practices, and even in our own modes of being. Toward such ends, let's allow and train ourselves to see gothic and horror as illuminating, promising, and even optimistic modes.

## SPRING 2022

Course offerings listed below are subject to change. All courses may not be listed here.

### ENGL 727.01           GOTHIC/HORROR CHILDREN LITERATURE   P. SERRATO

(continued)

**Course requirements:** picture book review; weekly notecards; individual notecard presentation; active participation in writing workshops; final research paper.

**For our first class meeting on January 24, the assignment is for you to have read Mary Ann Radcliffe's *Manfroné: or, The One-Handed Monk*.**

Texts to be covered likely will include:

Mary Ann Radcliffe, *Manfroné: or, The One-Handed Monk*  
Gloria Anzaldúa, *Prietita and the Ghost Woman*  
Darren Shan, *Cirque du Freak*  
Edward Carey, *Heap House*  
*ParaNorman*

Carolyn Keene, *The Bungalow Mystery* (1930 version)  
Marlane Kennedy, *Me and the Pumpkin Queen*  
Diana Rodriguez Wallach, *Small Town Monsters*  
Brian James, *Zombie Blondes*  
*Beetlejuice*

### ENGL 750E.01           MFA SEMINAR: FICTION WRITING           H. JAFFE 750E.02

REQUIRED TEXTS - (These texts are provisional)

Clarice Lispector, *Soulstorm*  
Sophie Calle, *The Address Book*

Jorge Luis Borges, *The Book of Imaginary Beings*  
Valerie Solanas, *Scum Manifesto*

This course is designed principally (though not exclusively) for MFA students. Each participant will be required to submit a minimum number (not yet established), of abbreviated texts, usually (though not always) with a specific word count (50, 100, or 250 words, for example). I will ask for individual texts and also sequences of texts: two or three, for example, on particular subjects, and I wish to see every text you write electronically. In addition to the assigned books, to read pleurably and to generate your own mini- or micro-fictions, there will be occasional brief or collaborative "prompts" and recommended films, to explore short narrative in different contexts. Regarding critical commentary on peers' texts and other details, each participant will comment on six peers' texts of his/her choosing. Each of the six commentaries should not occur longer than two weeks after the text that is being addressed. That is, please do not submit your six commentaries at the end of the term, Since we meet just once a week, no more than 2 absences will be permitted except with the professor's permission.



